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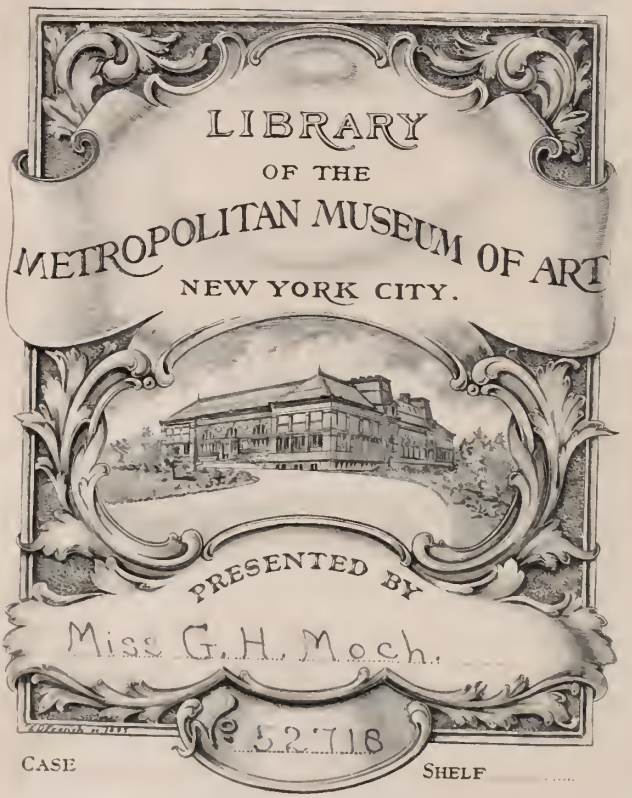

ILLUSTRATED CATALOGUE OF

A Collection of

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By Great Masters

of the American and European Schools

from the collections of

MRS. MARGARET LAURA KLAUDER MR. HARRY DEAN

The late GEORGE STEVENSON

and from the collection of

A PROMINENT PHILADELPHIAN

To be sold at Public Sale

Monday and Tuesday

March 8 and 9, 1926

at 2 P. M., each day

AT THE ART GALLERIES

of

SAMUEL T. FREEMAN & COMPANY

Auctioneers 1808-10 Chestnut Street

Philadelphia

CATALOGUE COMPILED
BY
SAMUEL T. FREEMAN & CO.

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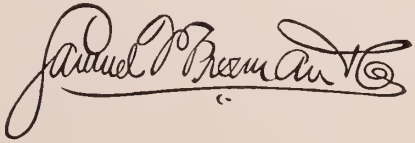
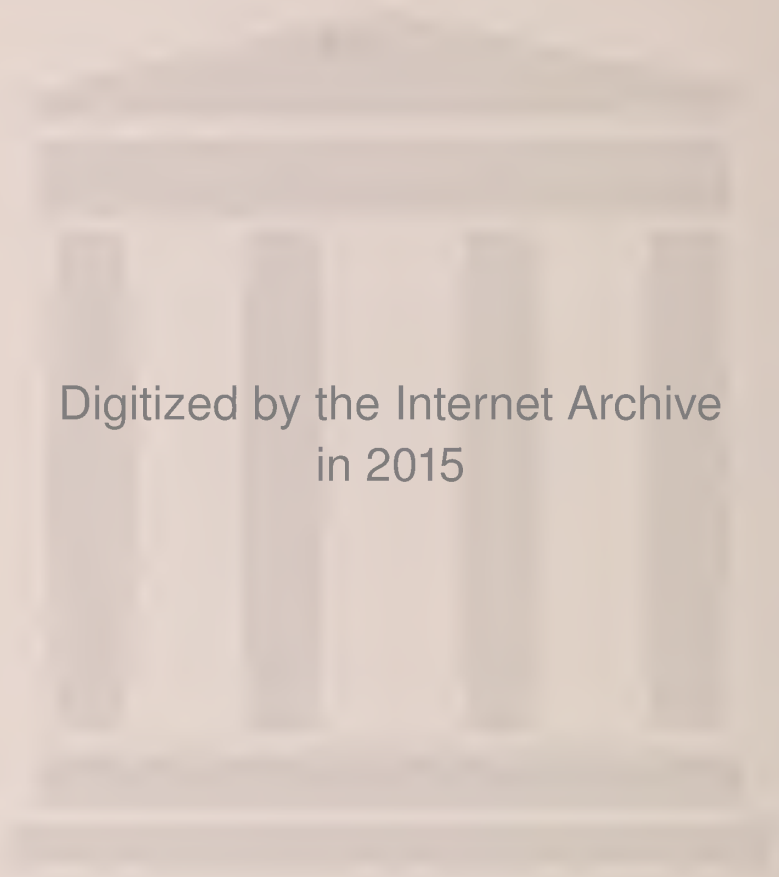
23 The Auctioneers are acting as agents only and are not responsible for the acts of their principals.





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FIRST SESSION

MONDAY, MARCH 8, 1926

At 2 P. M.

No. 1

CHARLES LINFORD
(Contemporary)

Landscape

In the foreground a rocky road winds up and around a hill abounding in saplings and partly walled with red rocks, at the brink a frame building points up sharply.

Signed at lower left.

Canvas 16x21 inches.

No. 2

GEORGE R. BONFIELD
(American)

Landscape

A river with boats plying, on the left a mountain range, a rounding shore in the foreground with rocks and figures of people form a pleasing landscape.

Signed at lower right.

Canvas 37x55 inches.

No. 3

ARTIST UNKNOWN

Pastoral

On an open sward beneath the shade of trees the little cupids are gathered, holding their revelries, some nude and others draped in colorful fabrics.

Panel 12½x16 inches.

No. 4

FRANCOIS AUGUSTE ORTMANS
(Belgian)

The Gathering Storm

From the foreground a roadway winds through a rocky landscape turning at the brink of a hill which is capped by cultivated fields and tall trees. Heavy dark storm clouds roll in from the left while at the right the sky is still bright with gathering white clouds and patches of blue.

Canvas 14x21 inches.

Pupil of Theo. Rousseau.

No. 5

EMILIE LOUIS MATHON
(French)

The Lieutenancy at Honfleur

An architectural composition.

Signed at lower left.

Panel 13½x24 inches.

Pupil of Ch. Daubigny.

No. 6

JEAN BAPTISTE PAUL LAZERGES
(French)

Road Near Algiers

A rugged rocky landscape, the waters of a mountain torrent winding through glens, to a cascade in the foreground.

Signed at lower right.

Panel 10½x16 inches.

No. 7

ERNEST CROFTS
(English, 1847)

Napoleon at Waterloo

Napoleon sitting at his desk, outside of his tent, with some papers which he has spread before him. A sentinel stands at attention a dozen paces away and others are scattered about nearby. Near the entrance to the tent several officers are standing.

Signed at lower right.

Canvas 14x18 inches.

No. 8

JEAN BAPTISTE PAUL LAZERGES
(French)

Selim of Stamboul

Bust portrait, facing three-quarters left.

Signed at upper left.

Panel 8½x6½ inches.

No. 9

C. SCHLESINGER

The Reformation—Luther Burning the Papal Bull

The composition shows Luther and his followers—men, women and children, gathered in the open roadway about the fire and watching the proceedings, some in gorgeous costumes and others in the plain dress of the people.

Signed at lower left.

Canvas 31x40 inches.

No. 10

CH. SCHLESSINGER

Evening

In a boat rowing away from a monastery, an aged friar, a younger one, two young pages and a young girl sit. Another figure seeing them off, stands in the shadow of a doorway in the great wall behind them. The moon is seen rising above the hills in the background.

Signed at lower left.

Canvas 29x41 inches.

No. 11

A. D. GIBSON

Canal at Sluss Zeeland

Through an avenue of tall thin trees the waters of the canal are seen catching the reflections. On the left bank a red-roofed barn and farmland stretching away to the horizon.

Signed at lower left.

Canvas 32x25½ inches.

No. 12

W. J. POTTER

Landscape

The lowlands of an expansive heath on a day when the sky is filled with low dark clouds and with but little blue appearing. Many miles of country are spread before the eyes. In the distance a range of low hills bounds the view, lying under brighter skies. In the middle distance rises a wooded hill, from which a stream winds into the foreground of green meadows.

Signed at lower left.

Canvas 21x27 inches.

No. 13

FRANCISCO GUARDI
(Italian, 1712-1793)

Venice.

A view of St. Mark's Square from the Canal, which runs transversely across the foreground.

Canvas 8x11 inches.

No. 14

LUCIUS ROSSI

The New Catch

The sea runs in from the left to a shore bordered by cliffs. Anchored offshore is a fishing boat surrounded by rowboats. On the shore in the foreground a fisherwoman is displaying fresh caught fish to a lady and gentleman, he in the garb of a French nobleman, and she in a pink and white dress.

Signed at lower right.

Panel 16x12 inches.

Pupil of Fortuny.

No. 15

VIOLLET LE DUC
(French, 1817-1878)

Port de Trouville

An afternoon scene at a popular French watering-place. On the river are boats with their sails set and the high green hills of the background are dotted with villas.

Signed at lower left.

Canvas 14x11 inches.

Exhibited at the Salon in Paris, 1888.

No. 16

FRANCESCO VINEA
(Italian)

In the Dock at Marseilles

Several boats are anchored in the basin with sails unreefed, and a man on the shore, a boy and a girl sitting on the ground, figures on the quay, and fisherman spreading a net give life to the scene.

Signed at lower right.

Canvas 9x13 inches

No. 17

GUSTAVE DE JONGHE
(Belgian, 1828-1892)

Waiting to Receive

The figure of a young woman reclining on a comfortable arm chair in a luxuriously furnished room.

Signed at lower right.

Panel 24x19 inches.

No. 18

KARL PIERRE DAUBIGNY
(French)

A Threatening Day

Heavy dark clouds hang over an old French village nestled under the shadow of a high hill. The grey walls and red roofs seem to catch the dullness of the clouds. On the left the corner of the woodland appears and in the foreground are figures of two women and some geese.

Signed at lower left.

Cradled Panel 18x21½ inches.

No. 19

JEAN BAPTISTE PAUL LAZERGES
(French)

Treading Out the Grain

The grain spread in a circle on the ground is being trodden by two oxen, which are guided by a peasant in the centre. The quiet landscape is bordered by mountains on the left, with the glimpse of a river flowing along the base.

Panel 10x14 inches.

No. 20

L. SAMBUSSETI
(Italian)

Water Color—In the Ampitheatre

The figure of a Spanish toreador, garbed in gold embroidered blue costume stands at full length gazing toward the left, his back turned from the arena where thousands of people fill the tiers.

Signed at lower right.

Water Color 30x22 inches.

No. 21

THEODORE ROUSSEAU
(French, 1812-1867)

Autumn Sunset

Trunks of old trees bend over the landscape, with the figure of a man plodding his way along a narrow path, while the last rays of the setting sun light the hills.

Panel 5½x6 inches.

No. 22

PIERRE BILLET
(French, 1837)

Algerian Landscape

A mansion with white walls, surrounded by trees and foliage. On the horizon hills extend across the composition, grey clouds filling the sky to the horizon.

Signed at lower left.

Canvas 17x12½ inches.

Pupil of Jules Breton.

No. 23

LOUIS GALLAIT
(Belgian)

Water Color—Watching on the Shore

On the rocks by the shore of the sea a mother sits holding her sleeping infant, her eyes fixed toward the horizon. A storm is driving in from the sea, lashing the waters and dark clouds have enveloped the sky except for one small spot of blue.

Signed at lower right.

Water Color 20x15 inches.

No. 24

JUAN DEL CASTILLO
(Spanish)

Adoration of the Blessed Sacrament

The Sacrament is being celebrated by patriarchs, who sit around an altar. A Nimbus surrounds the head of each. The holy rite is being observed from above by Christ, who is borne on a cloud by cherubims, with a saint on the right accompanying him.

Signed at lower edge of altar.

Canvas 78x66 inches.

No. 25

GEORGES MICHEL
(French, 1763-1843)

Gathering Storm in Holland

The foreground lies under the pall of a low dark storm cloud, above which the sky is veiled in grey. Three windmills occupy an eminence in the foreground, from which the view carries across the low lying country to rising hills along the horizon. The middle distance is brightened by a river running across the composition.

Canvas 24x19 inches.

No. 26

JEAN GEORGES VIBERT
(French, 1840-1892)

Awaiting the Contest

Scene at the arena of Spanish bull-fight in which are gathered a colorful assemblage anxiously awaiting the appearance of the contestants.

Signed at lower left.

Cradled Panel 10x14½ inches.

No. 27

WILLIAM TROST RICHARDS
(American, 1833-1905)

Water Color—Cliffs of St. Sevan

A view from the fishermans' village on the low shore opposite the high cliffs, where a short arm of the sea runs in. The verdant splendor of the cliffs are here well shown, as well as the wonderful technique of the rocks and their surroundings. The blue waters of the sea flows in from the right reflecting the strips of clear blue evening sky, while overhead dark misty clouds are closing over, and fog banks obscure the horizon.

Signed at lower right.

Water Color 23x37 inches.

No. 28

ALEXANDER CABANEL
(French, 1823-1889)

Girl and Parrot

Figure of a beautiful young woman of Damascus, sitting on a chair, her head thrown upward to the left, where on her extended finger she holds a parrot which she has taken from the cage below it. The background displays an open bit of landscape and sky, seen over the wall to the left.

Signed at right.

Canvas 32x26 inches.

From the Waite Collection.

No. 29

JOHN W. CASILEAR, N. A.
(American, 1811-1893)

The Genessee Flats

Many miles of grassy landscape are brought to view, reaching into the misty distance on the left. Huge old trees reach against the sky in the distance where they point out into the open plain, with sheep grazing in the distance.

Signed at lower right.

Canvas 11x18 inches.

No. 30

FRANKLIN DEHAVEN, N. A.
(American, 1856)

Moonlit Landscape

An old cart road rising in the foreground, winds up and around a hill to the right, disappearing behind a clump of trees where farm buildings stand. On the left of the road stand a bare tree trunk and a clump of oak trees just inside the roadway.

Signed at lower left.

Canvas 16x20 inches.

No. 31

CHAS. WARREN EATON
(American, 1857)

Pines at Evening

The last rays of the setting sun reach across the sky in a golden glow above a bank of dark clouds. On the left crowning a low hill a grove of pine trees stand, with two taller ones apart on the slope reaching up out of the picture.

Signed at lower left.

Canvas 12x16 inches.

No. 32

JULIAN RIX
(American, 1851-1903)

Woodland Landscape

A bold and roughly sketched landscape on a November day, with masses of slender trees, the ground covered with moss and scaly rocks, logs and fallen leaves, under a bright sunlit atmosphere.

Signed at lower left.

Academy Board Panel 13x18 inches.

No. 33

JAMES HARDING
Roman Landscape

An ancient landscape, the foreground on the left occupied by giant trees, beneath which is a group of persons and two goats. A stream flows across in the middle distance where a cascade empties its waters from behind a wall of rocks, beyond which the open country rises to a mountain range in the background.

Canvas 30x40 inches.

No. 34

H. HONDECOETER

Eagle and Fowls

An eagle is being challenged by a rooster, which with ruffled feathers is making toward the unruffled eagle, which is about to fasten another fowl in its talons. Classic landscape background.

Panel 29x40 inches.

No. 35

FREDERICK CHURCH
(American, 1842)

Landscape

An enchanting tropical landscape. In the foreground is a river bordered with tall palm trees and bright tropical plants, their bright colors accentuated by the sunrays, and in the middle distance a range of hills rise.

Signed at lower right.

Canvas 30x25 inches.

No. 36

HAL ROBINSON
(American)

Landscape

On the left a broad river stretches, its right bank bordered with thin trees and mazy foliage. On the left bank low hills stretch into the distance.

Signed at lower right.

Canvas 20x30 inches.

No. 37

R. SWAIN GIFFORD
(American)

Freighting Boats on the Nile

Gathered close in shore the picturesque masts and sails of the typical Nile boats show, with their boatmen watching the desert.

Signed at lower right.

Canvas 14x27 inches.

No. 38

ANTONIO MORO

Bust Portrait

Portrait of a Spanish nobleman of the XVI Century, with slight brown chin beard and moustache. He wears a black coat with standing close collar, above which is a white ruff, and on his head a low-crowned cloth cap. Neutral background of dark brown.

Cradled Panel 18x14 inches.

No. 39

HENRY GOLDEN DEARTH
(American, 1864-1918)

Landscape

A long panorama of low hills against the sky on the horizon. Clumps of foliage, sand dunes and pools of water form a colorful foreground, under a hazy blue sky.

Signed at lower right.

Canvas 16x32 inches.

No. 40

GEORGE MORLAND
(British, 1763-1804)

Mare and Foal

This rustic characterization of horses is one in which the artist has placed significant touches of his art. Standing at the stable door an old brown mare, with white nose and feet, is sniffing the air, and shielding her young foal which stands beside her. In the middle distance a horse moves away toward pasture, over the stony background. Illustrated in the Masterpieces of Morland, by Frederick A. Stokes & Co.

Canvas 12x15 inches.

From the Bacon Collection.

No. 41

PHILIP WOUVERMAN
(Dutch, 1614-1668)

Travelers.

Through a rocky country, two men on horseback traveling slowly along a mountain road. The foremost one has stopped to let his horse drink from a pool. A man with a pack walking with his dog accompany them.

Panel 11½x8 inches.

No. 42

ALFRED STEVENS
(Belgian, 1828-1906)

The Letter

Interior of a richly furnished room. Standing against a table the full length figure of a young woman, dressed for a stroll, reading a note which evidently accompanied the bouquet of flowers lying beside her.

Signed at right.

Canvas 19x13 inches.

No. 43

EUGENE LOUIS BOUDIN
(French, 1824-1898)

Venice

Looking across the blue waters white marble domes, towers, and walls stretch across the picture. Gondolas, gondoliers, and their gaily dressed passengers appear on the canal and the bright red roofs rise in the distance against the hazy grey atmosphere.

Signed at lower right.

Illustrated

Panel 18x27 inches.

NO. 43

No. 44

J. B. DESCHAMPS

Sheep in the Fold

The interior of a great barn, with the sheep herded in, and picking about the straw-strewn floor or lying at rest. On a manger top a white hen is perched, and others peck about the floor. The shepherdess is seen in the shadows at the rear. Landscape is seen through the doorway where the light falls.

Signed at lower left.

Canvas 28x36 inches.

No. 45

JACQUE DE ARTHOIS
(Dutch, 1613-1666)

Classic Landscape

An ancient landscape with a river running across, the ground rising in the distance bordered by blue hills. The figures of several people are seen in the foreground, and on the left are tall old trees with bent trunks, while the late afternoon sun tints the horizon.

Canvas 33x43 inches.

No. 46

A. VOIGT
(French)

Shepherd

On the edge of a wood the shepherd has led his flock which are making slow progress toward the spectator. To the left the low landscape blends into a distant line of trees and golden fields.

Signed at lower left.

Canvas 20x28 inches.

No. 47

ED. HAMMAN

Winter

A small boy is being brought to the door of a stately mansion by a young maid. He bears strapped on his shoulder a cage containing a small animal. His clothing ragged and his face careworn as he looks up toward the girl's mother, who is standing on the step.

Signed at lower left.

Canvas.

No. 48

A. JACORACCI

A New Acquisition.

The interior of a sumptuously furnished room, with a lady in rich brocaded dress scrutinizing a small picture which she has placed upon a chair for this convenience.

Signed at lower right.

Canvas 18½x14½ inches.

No. 49

C. WAUTERS

In a classic landscape of blue tone, a young girl, barefoot, has picked a choice burden of flowers which she carries in her hat and her apron.

Signed on back.

Panel 10½x8½ inches.

No. 50

JAY CONNAWAY

Sunlit Rocks, Maine

A strong and bold composition of the sea breaking against massive rocks on the Maine coast, on a clear day under a pale blue sky, with sunlight filtering through the angry billows and capping the dark rocks.

Signed at lower right.

Academy Board Panel 15x24 inches.

No. 51

PHILIP DE CHAMPAIGNE
(French, 1602-1674)

Marshal Turenne

Bust portrait in armor, three-quarters to the right, his dark eyes directed toward the spectator. He has long soft grey hair falling to the shoulders, a strong face and marked features. He wears a deep white collar bordered with lace, armor with decorations and stands against a dark neutral background.

Oval Canvas 29x23 inches.

No. 52

THOMAS HUDSON
(British, 1701-1779)

Mrs. Mary Deck

Three-quarter length portrait, standing three-quarters to the right, with head turned toward the observer, against a landscape background of dark tones.

Canvas 50x40 inches.

From the Arthur Tooth Collection.

No. 53

FRANCIS COTES
(British, 1725-1770)

Portrait of Lady Moore

Three-quarter length standing portrait, body three-quarters to the left, head toward and looking at the observer, right hand resting on a table, and the left hanging at the side.

Canvas 48x33 inches.

From the Carroll Collection, London.

No. 54

LOUIS DAVID
(French, 1748-1825)

(*Portrait In Crayon*)

Portrait of a French gentleman. Sitting three-quarters to the right, with left arm resting on a book and right hand thrust beneath his white waistcoat, his head toward the front, looking at the observer. He has long black hair brushed forward and over the forehead, short side whiskers, and deeply set brown eyes. He wears a grey cutaway coat with deep turned collar, deep white kerchief and collar, and short buff breeches, buttoned at the knees.

Colored Pastel Crayon Drawing.

Panel 36x28½ inches.

No. 55

EUGENE FROMENTIN
(French, 1820-1876)

Turkish Landscape

Behind a grove of tall palms, towers and tall buildings rise silhouetted against a bright oriental sky. In the foreground a narrow strand runs across the picture where men water horses.

Signed at lower left.

Panel 22x31 inches.

No. 56

GUSTAVE COURBET
(French, 1819-1877)

Winter Landscape

A broad vista of sloping hills, covered with snow and frozen streams. In the middle distance tall tree trunks rise about a farmhouse with its surroundings, and on the hill-tops, beyond villas, churches and other buildings show against the dark grey sky.

Signed at lower right.

Canvas 24x20 inches.

No. 57

CHAS. WAUTERS
(French)

French Billiard Salon

Gathered about a billiard table are several figures, some engaged in a game and others interestedly looking on. Adjoining this room another appears on the right, where many other persons are gathered.

Signed at lower right.

Panel 18x23 inches.

No. 58

PAUL A. DOUGLASS

Portrait Study of a Girl

A young girl with reddish blond hair, three-quarters length, sitting in a chair beneath a tree. Her body is turned to the left, while her head is turned front, against a landscape background of dark blue, red and green tones.

Signed at lower right.

Canvas 30x25 inches.

No. 59

ALBERT P. RYDER
(American, 1848-1914)

Moonlight Marine

Floating about in the dark green waters of the sea a small boat of ancient type is struggling. Figures scarcely perceptible appear aboard of her.

Cradled Panel 12x12 inches.

Authenticated by Elliot Daingerfield.

No. 60

C. RICHTER

Oriental Bust

Head and bust of an Oriental woman, head turned slightly and looking toward the left.

Signed at lower right.

Canvas 14x20 inches.

No. 61

JEAN BAPTISTE ISABEY
(French, 1767-1859)

Street Scene

An Oriental city with picturesque balconied dwellings. A narrow street stretching back from between two corner buildings, along which figures of several women are seen. Rugs, lanterns and gay fabrics hang from the windows. The architectural beauties deftly pictured in sunlight and shade among the grey, buff and brown tilings.

Signed at lower left.

Panel 16x12 inches.

No. 62

NARCISSE DIAZ
(French, 1807-1876)

A Nook in the Woods

The foreground is a mass of grey and dark-colored scaly rocks, clustered about the black trunks of old trees in deep shade. Through an opening a view of the distant landscape under a sunlit sky is seen, the light falling from the left.

Signed at lower right.

Panel 8x12 inches.

No. 63

GUSTAVE COURBET
(French, 1819-1877)

Spring Landscape

On the right a wall of strong grey rocks rise sharply from the ground. On the left against a sunlit sky the tall thin trees are putting out in blossom. The ground is covered with blossoming brush and velvety green rolling landscape, with winding paths.

Signed at lower right.

Canvas 18x23 inches.

No. 64

JOSEF ISRAELS
(Dutch, 1824-1911)

Woman Sewing

A Dutch interior with plain furnishings. A woman sitting on a chair is occupied with her sewing, the light falling from the window at the left on her white cap and blue dress.

Signed at lower left.

Canvas 24x19 inches.

No. 65

GEORGE MORLAND
(British, 1763-1804)

Donkey Stable

The interior of a stable, showing two donkeys—one standing across the picture and the other lying on its haunches on the straw-covered floor. Through the doorway a country landscape appears.

Canvas 8x12 inches.

No. 66

GILBERT STUART (Attributed to)
(American, 1755-1828)

Portrait of an English Gentleman

Head and bust of an English gentleman of early days. Bust three-quarters to the left, head turned slightly looking toward the observer. He has grey hair with slight puffs at the side, full round face of ruddy complexion and blue eyes. He wears a grey coat cut low in front, with high velvet collar turned down at the back, a light waistcoat with tall straight collar, encompassing a double chin and revealing a white jabot, seen against a neutral background of brownish tone.

Canvas 26x21 inches.

No. 67

HOMER D. MARTIN
(American, 1836-1897)

On Lake George

The placid lake in the foreground is marred only by a few ripples cast in shore by a fresh evening breeze. On a high knoll at the left is an old tree, its black trunk bending forward. On the further bank tall mountains reach to the edge, one bathed in red tints, another in darker shade, and further in the background a tall peak of purple hue blends into the misty atmosphere of the lake. Delicate prismatic shadows fall in the water from a late afternoon sun when the light is gold and crimson, and reflects rays on long strata of evening clouds blending with unusual faintness.

Signed at lower left.

Illustrated

Panel 24x35 inches.

NO. 67

No. 68

JEAN CHARLES CAZIN
(French, 1841-1901)

The Rainbow

The landscape pictures a wheat field after a shower of rain, running across the foreground. In the background a diversified low landscape with houses, trees and rocks emphasizing the straight line of the horizon. On the right a rainbow is seen over the storm clouds diffused with orange, red and grayish tints.

Signed at lower right.

Illustrated

Canvas 22x15 inches.

NO. 68

No. 69

ALEXANDER H. WYANT
(American, 1836-1892)

A Vermont Landscape

A fertile valley between gently sloping hills, in a well-cultivated farming district with an endless patchwork of fields, orchards, and woods on all sides. Boulders, hummocks, bush and flowering weeds abound, and the farmhouses and other buildings lend their touch to the charming domestic scene. Low purple hills in the distance rise against a blue summer sky, overcast with filmy grey clouds.

Signed at lower left.

Canvas 14½x22 inches.

From the Chambers Collection.

No. 70

FRANCIS J. MURPHY
(American, 1853-1921)

Winter

A midwinter landscape with the ground covered with snow, lying under grey storm clouds. The old snow-banked blacksmith's shop on the road at the left shows little signs of life save for the smithy' himself, who is seen doing some chores. Beyond the houses of the village, setting low, look cold and dismal among the snow-covered tree trunks.

Signed at lower right.

Canvas 9½x13 inches.

From the Hubbard Collection, Boston, Mass.

No. 71

SIR WILLIAM BEECHEY
(British, 1753-1839)

Portrait of Captain Beechey

Nearly half length, bust to the front, in uniform with epaulettes. The face is round with ruddy complexion, eyes brown and looking straight at the observer, high forehead, soft grey hair and slight side whiskers, against a dark mottled background.

Canvas 30x24 inches.

No. 72

SIR HENRY RAEBURN
(British, 1756-1823)

John Macintosh of Aberarder

Half length portrait, head and body three-quarters to the right, the light brown hair turning grey, brushed back from the forehead. The strong prominent features and ruddy complexion are finely composed. He wears a dark coat of brown tones with high rolling collar and a white kerchief, seen against a neutral background of brown tones.

Illustrated

Canvas 30x25 inches.

From the Collection of Leopold Solomon, Norbury Park, near Dorking, England.

No. 73

SIR THOMAS LAWRENCE
(British, 1769-1830)

Earl of Hardwicke (Third Earl Lord Lieut. of Ireland)

Half length portrait in official robes, with ermine cape and brocaded coat and waistcoat. Body slightly to the right, head front, looking at the observer. Strong features and ruddy complexion, hazel eyes, the thin grey hair falling carelessly over the forehead and ears. A neutral background of dark tones.

Canvas 34x28 inches.

No. 74

GEORGE MORLAND
(British, 1763-1804)

A Gypsy Camp

A camp in a thick wood, beneath an old tree, whose heavy branches shelter the gathering. The figures are that of an old woman in cap and brown cloak, a man and his wife, a little girl, and an infant in the mother's arms, gathered about a camp fire. Beyond is a distant indefinite landscape under a deep blue sky.

Signed at lower right.

Cradled Panel 13x17 inches.

Authenticated by Dr. G. Muller, January 30, 1925.

No. 75

JEAN BAPTISTE PAUL LAZERGES
(French)

A Woman of Soutari

Bust portrait. Head turned in profile to the right. The dark eyes cast downward.

Panel 7½x5¾ inches.

No. 76

H. MERVIELS

Marine

Seagoing vessels and smaller boats seen in the turbulent waters of a channel, above which is a stormy sky.

Signed a lower right.

Canvas 29x42 inches.

No. 77

COR. HUYSMAN

Landscape

The foreground is an old village with tall pointed roofed buildings, beneath towering trees. On the right men are assembled about a low ravine, and beyond mountainous hills rise against a deep blue sky overcast with white clouds.

Canvas 8½x10 inches.

No. 78

LEON BONNAT

Italian Girl

Half length sitting figure of a young Italian girl, leaning on a stone balustrade, her body turned to the left, her head resting on her right arm and looking at the observer.

Canvas 26x22 inches.

No. 79

FRANZ FRANCKEN (The Younger)

Crucifixion

A composition of many figures and in brilliant colorings.

Painted in Enamel Colors on Copper Panel 17x21 inches.

No. 80

GEORGE HAQUETTE
(French, 1854-1906)

Hauling in the Nets

A fishing boat with sails down rolls in the waves. Two hardy fishermen are hauling aboard their seine. In the stern sets a boy watching. Further away another boat of the fleet can be seen. The green waters are met at the horizon by banks of grey clouds.

Signed at lower left.

Canvas 30x43 inches.

SECOND SESSION

TUESDAY, MARCH 9, 1926

At 2 P. M.

No. 81

A. DELPY
(French, 1841-1910)

Moonlight

A river scene, with small pleasure boats plying about in the moonlit waters. The shore on the left is an old homstead, with tall trees in the shadows. The clouded sky is broken where the full moon shines through

Signed at lower left.

Panel 9x16 inches.

No. 82

LOUIS GABRIEL EUGENE ISABEY
(French, 1804-1886)

Town of Havre

View from the water front where an old arched bridge crosses. A fishing boat is moored in the stream. Storm clouds cast the city buildings under deep shadow, the light falling from the left upon the bright colored costumes.

Signed at lower left.

Canvas 18x15 inches.

No. 83

VESTORE MAES

The Tug of War

Two chickens fighting for possession of a piece of blue ribbon. Each holding an end and lustily pulling.

Signed at lower left.

Canvas 24x36 inches.

No. 84

JAMES STARK
(British, 1794-1859)

Landscape

A low landscape, with a rough road running from the foreground, along which the figure of a young woman is walking. In the middle distance is a windmill on a knoll, and on the left a thatched cottage and cows grazing. The distant hills lie under dark rolling clouds.

Signed at lower right.

Canvas 18x12 inches.

No. 85

AUGUSTUS KOOPMAN
(American)

Arbor Grotto

An Italian garden scene. The grotto is formed by broad arching arbors covered with vines, through which the light shines with golden brilliancy on a picturesque interior where several figures seated at tables are enjoying luncheon

Signed at lower right.

Canvas 29x36 inches.

No. 86

FREDERIC NUNN
(American)

Sailing

In dark blue waters two yachts are seen sailing, one rounding to the starboard, the other making straight ahead, both under full sheets. The sky overcast with sweeping grey clouds.

Signed at lower right.

Canvas 25x30 inches.

Original sketch in possession of owner.

No. 87

C. ARNOLD SLADE
(Contemporary American)

On the Maine Coast

Swirling and leaping among bold clusters of rocks lying low off the shore, the waters of the sea glistening with many colors filtered by the sunlight through a misty atmosphere play along the shore, and into the distance where the open sea meets the horizon.

Signed at lower right.

Canvas 32x40 inches.

No. 88

FRANK A. BICKNELL
(American, 1866)

The Coast—Island of Monhegan, Maine

The waters of the sea coming in from the left mingle with the low rocks and crags and dip into the crevices. On the right the rocky coast rises in solid mass out of the picture.

Signed at lower right.

Panel 12x16 inches.

No. 89

W. H. WOLF
(American)

American Indian

Seen from a mountain height against the sky is the figure of an old warrior astride his horse, turned to the right across the picture, surveying the distant valleys and hills, holding in his right hand a long spear, and clad in full brave attire, with feather head dress.

Signed at lower left.

Canvas 24x18 inches.

No. 90

BENJAMIN HARLEY
(American)

Night Fete on the Seine

Under a dark sky, gathered along the shore of a lake a large number of persons are taking part in revelries, some of which wear fantastic costumes and carry lanterns of brilliant colors, and lanterns strung about the shore cast their reflections in the water.

Signed at lower right.

Canvas 18x21 inches.

No. 91

P. F. ROTHERMEL
(American)

Richard Coer de Leon

King Richard clad in crusaders mail is seen entering the chapel from the right, discovering King John, seated on the left with his Queen. His presence has not been discovered by them and the Queen's tragic face, as she sits with her hands interlocked on her lap, depicts her fear. Behind this group are the figures of three men silently watching. A strong light is reflected on the figures at the left while the background interior is in deep sahdow.

Signed at left.

Canvas 36x29 inches.

No. 92

THOMAS R. CONGDON

The Old Sport

A man of ordinary pursuits, seen at three-quarters length standing, with head turned to the right, left hand thrust into his pantaloons pocket and the right holding a cane. The dark hair falls below an old flat-top hat, which has seen better days, he wears a large red scarf and a white linen vest under a black coat.

Signed at lower right.

Canvas 40x32 inches.

No. 93

CHARLES FROMUTH
(French)

Chemin de la Croix—Effit du Soir

Seamen's chapel on the banks of a river, where sailing boats are moored, lighted by the afternoon glow of the setting sun. Figures of the sisters of the church can be seen walking about.

Signed at lower right and seal on left.

Size 18½x13½ inches.

No. 94

C. BIANCHINE
(Italian)

Ideal Head

Head and bust of a French lady, her figure turned to the left and her head poised slightly upward and to the front gazing placidly at the spectator. She has chestnut brown hair, dark brown eyes, a round, well-moulded face and neck, with white dress, seen against a background of bluish tint and dark and light shades.

Signed at right.

Canvas 22x17 inches.

No. 95

W. H. CLARKE

Watching the Herd

On a steep bank near a stream cows are grazing beneath trees and about an orchard. A young woman tending them, sits in the foreground looking at the observer. Sunshine and shadow play about the mistic landscape and the blue grey sky is reflected in the waters.

Signed at lower left.

Canvas 20x24 inches.

No. 96

ARTHUR B. DAVIES
(American, 1862)

Romance

A young woman stands beside a harp studying a sheet of music which she holds.

"In his early period Mr. Davies painted exquisite scenes and charming figures. This picture belongs to that period and is imaginative and full of romance, as the name implies."

Signed at lower left.

Panel 13x10 inches.

No. 97

C. WARREN EATON
(American, 1857)

The Mill Pond

Mirrored in the still waters of a pond is the green landscape reflecting the hills, trees, rocks and bushes and the houses on the neighboring hills on a quiet day.

Signed at lower right.

Academy Board Panel 12x16 inches.

No. 98

CHAS. MELVILLE DEWEY
(American, 1849)

Twilight

This early evening landscape shows the forms of the houses, trees, cattle, etc., in the uncertain deep shades when the moon has just risen, and its reflection in the water is the only other indication of its presence.

Signed at lower left.

Canvas 22x30 inches.

No. 99

JOHN LA FARGE
(American, 1835-1910)

Japanese Peasant Girl

Clad in native costume, walking and leading a brown horse with trappings, along a road where the landscape is wild and hilly.

The easel pictures of this artist very rarely are found. This one was made on one of his trips to the Orient.

Signed at lower right.

Panel 14x16 inches.

No. 100

MAXFIELD PARRISH
(American—Contemporary)

Hermes

Standing on a rocky height, draped in a long brown cloak, against a deep blue sky with soft grey clouds.

"Unlike some of the pictures of this artist 'Hermes' is delicate and quiet in tone and color. The figure is artistically conceived, and leaves free play to the imagination."

Signed at lower right.

Panel 30x15 inches.

No. 101

CARLETON WIGGINS, N. A.
(American, 1848)

The Road to Moncour

A group of giant old trees meets the eye, standing prominently on the right, beneath which the road passes. A man walking with a horse, in the distance cattle grazing, give life to the landscape.

Signed at lower left.

Canvas 13x10 inches.

No. 102

LILLIAN GENTH
(American)

Oriental Head

Head of a young woman of the harem, with long flowing reddish blond hair falling across the forehead from beneath a blue mantle of filmy texture which is draped over the head fashioning a hood, which she holds in at the neck, and which falls over the shoulders, revealing the outlines of the body faintly. The light from above falls on the round face wreathed with smiles.

Signed at lower right.

Canvas 20x16 inches.

No. 103

OLD MASTER

Moses Smiting the Rock

The story of Moses and his followers is here depicted with lavish detail. Surrounding the Rock are a multitude of people, with Moses the central figure, with hands upraised and clasped in the act of prayer. The water is pouring forth in a stream from the rocks and the people are filling every vessel they can bring into use, their faces filled with wonder and joy.

Canvas 4 feet 2 inches by 9 feet.

No. 104

MARCIUS P. SIMON
(American, 1867-1909)

The Spiritual Light

Great masses of human figures appear on the left and on the right. Those on the left crowding forward in darkness to hail the dawn of a new day, while on the right where the great rays of light have fallen all is beautiful and bright and the people welcoming the coming of the spirit with joyous shouts and upraised hands, as they look toward the centre of the dome where the figures of the allegory appear in the air, bearing the open book, the Bible, borne by angels amidst a burst of vivid golden light above the earth.

This sensitive artist who, though an American, and spent most of his time in Paris, was perhaps the foremost man of his day in painting pictures that were replete with imagination and spiritual insight. The late Theodore Roosevelt was a great admirer of his, and there are at the present time at Oyster Bay several of Marcius Simon's masterpieces.

Signed at lower left.

Canvas 36x58½ inches.

No. 105

JOHN LA FARGE
(American, 1835-1910)

The Missionary

In a rocky mountainous country, void of habitations, heavily shaded under a stormy sky, standing on an eminence, a missionary, travel-worn and weary of foot, has stopped and is leaning against his long stiff. His hair is long and shaggy as is his beard, and his features coarse and dark in tune with the heavy atmosphere. He wears a heavy suit of Monks' attire, with the large flat-brimmed hat fastened upon his left shoulder, and sandals on his feet.

Signed at lower left.

Canvas 47x33½ inches.

No. 106

THOMAS MORAN
(American, 1837)

Dismal Swamp, Virginia

The thick forest opens on one side, giving a little light to the dense growths of thick old trees. In the foreground an almost stagnant stream enters, through which Negro slaves are wading—a man, wife and child—evidently trying to make their escape through the morass, pursued by bloodhounds which are nearly upon them, and the man prepares to defend with knife and club. Along a path in the distance two men are coming forward through the deep shadow. A shaft of light striking the left reveals the vine-covered trunk of a giant fallen tree, emerald foliage, tough grasses, and other wild growths abound below, while above all is in deep darkness.

This picture painted in 1862, as a protest against slavery, and was exhibited in London, 1869, as a further protest.

Signed at lower left.

Canvas 34x44 inches.

No. 107

CHARLES W. HAWTHORNE
(American)

Reverie

Portrait of a girl sitting in a green arm chair, turned toward the left, her eyes looking downward in a reverie. The filmy dress dropped low reveals the shoulders and chest, and falling over the back a cloak of yellow and reddish tones reaches to the floor. A dark mottled background of brown and deep green tints.

"This canvas is a fine example of Hawthorne at his best in color and craftsmanship. The figure is solidly painted and the rich tones of the cloak and of the dress make an exceedingly attractive combination."

Signed at lower right.

Illustrated

Canvas 30x24 inches.

NO. 107

No. 108

GEORGE DE FOREST BRUSH
(American)

Onalogas Sacrifice

This picture shows the figure of an Indian Brave kneeling in supplication, with face turned upward, left hand over the heart, and right extended before him, the muscular body clad in a breach-cloth. The bare trunks of the trees without leaves suggest winter. Done in black and white.

Signed at lower left.

Canvas 28x21 inches.

No. 109

CHARLES W. HAWTHORNE
(American)

Hauling in the Net

On the beach by the sea fisherman with a horse and cart are engaged in loading up a net. In the surf behind them another man is working, and off shore is a small sail boat.

Signed at lower right.

Canvas 14x24 inches.

No. 110

GEORGE FULLER, A. N. A.
(American, 1822-1884)

Gathering Fagots

The view extends across a broad plain of flat country where little can be traced save thin herbage, and a few saplings extending out from the foreground. The figures scattered through the scene are simply but clearly stated, and are bathed in an atmosphere which seems to suggest the twilight hour. Painted in tones which we have associated with George Fuller at his best; rich, warm and transparent.

This canvas was invited to the Memorial Exhibition, held at the Metropolitan Museum of Art, New York.

Signed.

Illustrated

Canvas 33½x44 inches.

NO. 110

No. 111

EMIL CARLSEN, N. A.
(American, 1853)

Wood Interior

A path through the woods would be a conventional title for this composition, but more than the sunlit path, there is a sylvan landscape full of rich color and drawing revealing the poetry of the woodlands in many different aspects. Following up the steep slopes on either side trunks of tall slender trees stand out like sentinels, and through the mazy distances the lace-like texture of the delicate foliage almost hides the sky.

This was one of the most admired pictures at an exhibition at the Art Club in Philadelphia, and shows Carlsen at his best with its tender color and exquisite suggestion of early spring.

Signed at lower right.

Canvas 36x28 inches.

No. 112

WILLIAM MERRITT CHASE
(American, 1849-1916)

Holland Landscape—The Haystack

Lying under a sky overcast with grey filmy clouds and silhouetted against the sky on all sides rises a deeply shaded landscape, where groves of tall trees, houses, windmill, and low hills reach across the composition. The foreground is low and flat, mostly in meadow and water reflections. On the left stands a rick of hay, and a man with basket on his arm moving away, and further in the distance is the figure of a woman at work in a field among vegetation.

"It is descriptive of the best that Chase had to offer in American landscape. It is almost suggestive of Innes at his best."

Signed at lower left.

Illustrated

Canvas 35x45 inches.

No. 112

No. 113

WILLARD L. METCALF
(American, 1858-1925)

Red Oak

The scene is a broad expanse of mountain country with steep rolling hills almost bare of trees, except for a few thin saplings at the side of a hill in the foreground, and a giant red oak in the valley below, its heavy black trunk reaching high, and covered with thick bushy branches of red and brown foliage, and catching the sunlight almost blazes with glory. Looking up at the brink of the hill the roofs of farmhouses rise against the sky. Along the hillsides sheep grazing amongst the thin herbage and stony slopes. In the bright blue sky floats stratas of thin grey clouds and billowy white clouds rising from behind the hills.

This painting is the most important one ever exhibited by the artist, to quote his own words, and received the gold medal at the Academy of the Fine Arts, 1912.

Signed at lower right.

Illustrated

Canvas 40x43 inches.

NO. 113

No. 114

GEORGE INNESS
(American, 1825-1894)

Riverhead

In the foreground a pool of water, simply and easily painted; to the left a small building at the head of the lake. The distance is made up by some charming trees with an attractive blue sky overhanging the composition.

"This is one of the most delicate and poetic of Inness' pictures done in his most poetic period (1890).

Mr. Eliot Daingerfield in one of his books mentions this picture and gives some of the detail of the painting of it which he personally witnessed."

Signed at lower right.

Illustrated

Canvas 20x30 inches.

NO. 114

No. 115

H. GOLDEN DEARTH
(American, 1863-1918)

Sea Scene

Strong, well-fortified rocks and crags jut out from the near shore mingling with the heavy sea where it rolls in, crashing against them and breaking into creamy white foam and mighty swirls. At the breaker line the heavy swells roll in majesticly. In the distance a cove is seen with a line of low hills against the horizon under a grey clouded sky.

Mr. Dearth went through several interesting changes of style during his career. This is a splended example of his latest and by far the best period when he saw the sea at his sunniest, and the bright refulgence of light in a splendid high key.

Signed at lower right.

Illustrated

Panel 21x26 inches.

NO. 115

No. 116

WILLIAM KEITH
(American, 1839-1911)

Landscape

With the approach of evening golden sunlight tints the horizon and mingles with the dark misty storm clouds which, high up, cover the heavens. On the right in dark shade rises a thick woodland, through which the tree trunks and other outlines are barely discernible. To the left a sparkling stream catches the light, and low open landscape stretches to the horizon. The figure of an old lady is seen sitting on the right bank.

Signed at lower right.

Cradled panel 22½x26½ inches.

No. 117

HORATIO WALKER, N. A.
(American, 1856)

Landscape and Cattle

In the foreground a black and white Holstein cow grazes in a lush meadow, further away a brown cow rests on the ground. On the left are a row of farmhouses with red roofs, and on the right the view opens to the horizon where an expansive plateau of Dutch landscape shows forms of peasantry, cattle, domestic environments, &c.

Signed at lower left.

Canvas 11x18 inches.

No. 118

DOUGLAS VOLK, N. A.
(American, 1856)

A Summer Reverie

A young woman clad in white sits upon the bent trunk of a tree, her head resting against the upper part as she reads from a book, shaded from the bright rays of the summer afternoon sun. Beyond her a rolling green hill comes down from the right, dipping toward a low plateau of varied hues and composition.

Signed at lower right.

Canvas 21x17 inches.

No. 119

RALPH ALBERT BLAKELOCK, N. A.
(American, 1847-1919)

Woodland

"This picture is a particularly attractive example of the artist's best style, sensitive in treatment with unusually fine relations of tone and color. The strong accent upon the heavy tree trunk throws into splendid relief the foreground and the middle distance. Unlike some of Blakelock's painting there is no attempt here to use startling color, but the artist depends upon sincere feeling backed by good craftsmanship to produce this splendid work of art."

Signed at lower left.

Illustrated

Canvas 16x24 inches.

Purchased from M. Knoedler & Co.

NO. 119

No. 120

GEORGE INNESS
(American, 1825-1894)

Perugia and the Valley

This picture is instinct with the spirit of the Italian people and of the lovely vistas that are part of the charm of Italy. The foreground is well peopled, there are sheep grazing and the middle distance has many interesting incidents of out-of-doors life. To the left is a high wall, probably of the town of Perugia itself. The sky line is broken by pointed trees that are again so typically a part of the Italian country scenes.

"This painting is one of the most beautifully finished pictures painted by Geo. Inness during his Italian period, which took place in the seventies. At this point he was emerging from his early period and taking in the beautiful Italian landscape and painting it with a new sense of color and charm. The painting is in a splendid state of preservation and forms a document of the greatest of our landscape painters that make it a rare work of art."

Signed at lower left.

Illustrated

Panel 30x45 inches.

NO. 120

No. 121

THOMAS W. DEWING, N. A.
(American, 1851)

A Satyr

In the depths of the forest sitting alone on the mossy ground, her hands locked behind her neck and her head resting between them, the light falling from above heightening the flesh tints is the nude half human figure looking out carelessly from beneath a head of matted dark hair. Cymbals lie beside her, a green plant shoots from the ground, and above a few red flowers on the bush add a note of color to the sombre surroundings.

Signed at lower right.

Canvas 16x10 inches.

No. 122

GEORGE FULLER
(American, 1822-1884)

The Dream Child

The figure of a little girl with fluffy blond hair, carrying flowers picked from the woods, which she is admiring. The head seems surrounded with a halo and as we examine it it seems to take form and become more and more distinct as we watch it.

Signed on back of canvas.

Canvas 17x13 inches.

No. 123

CHAS. MELVILLE DEWEY
(American, 1849)

The June Morning

The light mists of the early morning pervade a landscape seen from the top of a hill where a clump of trees spread their foliage, and scattering thin trees shoot up here and there eager for the sunshine. Looking away toward the horizon the top of a house appears just below the hillcrest, and beyond is a vista of low lying country bordered by low flat hills.

"This painting is perhaps the most poetic ever turned out by this modern Master. Painted by Mr. Dewey in his prime it contains the epitome of his knowledge and his deep artistic insight."

Signed at lower right.

Canvas 28x43 inches.

No. 124

WILLIAM KEITH
(American, 1839-1911)

Mountain Landscape

Snowcapped Alps rise majestically over the lower ranges of shaded hills in the middle distance, and extending to the right out of the picture. In the foreground a flat plateau occupies the valley, where a field of golden grain is being harvested by the farmers. Bordering the fields tall cedars appear above the lower growths of bushes and shrubbery. The foreground in clear notes of bucolic composition contrast with the more sombre setting in the distance.

Signed at lower left.

Canvas 38x64 inches.

No. 125

ALEXANDER H. WYANT, N. A.
(American, 1836-1892)

The Rivulet

Entering the fastnesses of a forest a mountain brook tumbles down from the left over mossy rocks into a deep pool in the foreground shade. Looking back through an opening in the forest as the glen rises, the sunlight forces its way in sparse shafts, exhibiting a wild landscape.

"Wyant is here shown in his early period when he painted with marvelous sureness the natural scenes that he loved so well. He has reproduced the spirit of the little pool and the moss-covered rocks. It is an intimate scene from which the world is entirely excluded and he has concentrated the mind right at the spot that he painted so well."

Signed at lower left.

Canvas 18x24 inches.

No. 126

HENRY W. RANGER, N. A.
(American, 1858-1916)

Three Trees

Along a bright river a small cove curves in, three trees stand on the near shore, near a point where other thin trees range in the middle distance, under rolling white and grey clouds.

Stamp on back of panel.

Size 12x16 inches.

No. 127

WALTER GRIFFIN
(American)

Old Stroudswater Bridge

Across the composition in the middle distance a bridge crosses a stream, its stone abutments resting on either side against the high banks. Beneath the bridge is seen the water falling over an old dam. Tall thick trees reach from either side and in the distance on the left houses nestle beneath old trees. The filtering of sunlight and shade add to the strong coloring boldly treated.

Signed at lower right.

Canvas 33x36 inches.

No. 128

EMIL CARLSEN
(American, 1853)

Maine Coast

A bit of seacoast with huge boulders along the shore.

Signed at lower right.

Panel 6¼x8½ inches.

No. 129

JOHN JACKSON
(American)

Self Portrait

Body in profile to the left, head turned three-quarters front, looking at the observer. The blue eyes strongly arched, features well rounded and ruddy. The dark bushy hair brushed back from the forehead. He wears a black coat, with high rolling collar, stock and black scarf, and a white ruff. Painted when the artist was about thirty years of age. He was known as the portrait painter to the King, and this particular canvas is an especially brilliant example of his work. A very similar self portrait, but painted at least fifteen years later, now hangs in the National Portrait Gallery in London.

Canvas 30x25 inches.

No. 130

HENRY INMAN, N. A.
(American, 1801-1846)

Portrait of George Billmyer, Early Germantown Printer

Three-quarter length standing, wearing a cape topcoat, cut low and opened in front, revealing a white shirt front and black scarf. The features are full and round, the eyes blue and turned toward the left. The hair brown, brushed across the high forehead, and he wears a short beard. He stands three-quarters to the right against a dark blue tinted background with a touch of landscape to the right and a thick column on the left. He was a well-known printer of early theological books, hymn books and Bibles and one of the first to attain fame in Philadelphia, and this portrait hung for many years in his old home in Germantown.

Canvas 36x30 inches.

No. 131

THOS. SULLY (Attributed to)
(American, 1783-1872)

Portrait of a Gentleman

Sitting slightly to the left, with large brown eyes looking at the spectator with keen expression. He has a high round forehead, high cheek bones, dark hair thin in front and falling over the ear at the side. He wears a black coat with high rolled collar, stock and scarf. Background is a red curtain and round column or pillar.

Canvas 30x25 inches.

No. 132

SAML. FINLEY BREESE MORSE
(American, 1791-1872)

Portrait of Dr. Chas. Thomas Jackson

Nearly half length portrait with body to the front, and head turned three-quarters to the left.. He wears a black civilian coat with high collar, double breasted and buttoned low, revealing a full white jabot and stock collar. He is smooth shaven and his dark hair is brushed carelessly forward, with an intent expression from his brown eyes, through gold-rimmed spectacles. His complexion is full colored, features solid and well rounded, with slight double chin. A neutral background of brownish tone. Dr. Jackson was one of the co-workers with Morse in his electrical experiments and is mentioned in some of Morse's writings. This is a splendid example of Morse's art.

Canvas 30x25 inches.

No. 133

REMBRANDT PEALE
(American, 1778-1860)

Christ

Head and bust of Jesus Christ in an oval painted on the canvas. With face to the front, the large blue eyes are turned toward heaven. Light reddish brown hair parted in the middle of the forehead hangs to the shoulders and he wears moustache and beard. The body is covered with a bright red fabric and one shoulder is covered by a brown cloak. An effulgent light bursts from behind the head in gold and reddish tints.

Signed at lower left—R. Peale.

Illustrated

Canvas 30x25 inches.

NO. 133

No. 134

THOMAS SULLY
(American, 1783-1872)

The Spanish Mantilla

The figure of a lady in her young prime is seen at bust length, holding a guitar, her left hand touching the lower frets. Her light brown hair parted over the centre of the forehead falls in long tresses and curls over her shoulders. She has large brown eyes looking to the left where her oval face is turned. Her black dress falls low over the shoulders and is met by a lace mantilla which is draped from the head. A neutral background of brownish tints.

Dedicated and presented to a friend of Sully's, and so inscribed by him on the back of the canvas. This picture was at one time in the collection of Wm. M. Chase.

Canvas 24x20 inches.

No. 135

THOMAS SULLY
(American, 1783-1872)

Portrait of Dr. Jackson

Portrait of a gentleman with wavy grey hair and light side whiskers. Forehead broad and deep, keen brown eyes, well-rounded face and chin. Slight bust length, with high turned coat collar, a deep black stock covering his neck. Seen against a mottled background of brownish tone.

Signed with monogram at lower left.

Canvas 20x17 inches.

No. 136

ARTIST UNKNOWN
(American)

Portrait

Portrait of a gentleman nearly half length and sitting three-quarters to the left, with head turned to same direction. The features are firm and strong, with large blue eyes deeply arched, straight nose, and rounded chin. The hair is dark and wavy and is brushed forward on the side, as are the side whiskers. He wears a black coat with deep turned collar, cut low, black waistcoat, white kerchief and high collar. Seen against a neutral dark background, with the semblance of an arched wall on the left.

Canvas 30x25 inches.

No. 137

CHARLES FREDERICK NAGEL (Attributed to)
(American, 1857)

Portrait of a Gentleman

Half length, sitting three-quarters to the left, with hands crossed in the lap. Head turned front, looking at the observer. He has a full round face with ruddy complexion. The dark hair is roughly brushed forward above the ears, the eyes dark blue look through spectacles. He wears a black coat, cut low, and with high rolled collar, a white kerchief and stock collar. He sits against a red background with a bit of landscape, and on his left is a desk, books and inkstand.

Canvas 36x29½ inches.

No. 138

WILLIAM MERRITT CHASE, N. A.
(American, 1849-1916)

Twilight in the Studio

A self portrait of the artist, sitting at his easel in the evening glow, body three-quarters to the left, his face as he turns toward the spectator almost full front. He wears a black civilian suit, with a red boutonniere fixed on the left lapel. As he sits before his canvas his right arm is extended toward it, and his palette and brushes are held in the left hand. The details of the room are seen in the sombre light on the wall behind him, where pictures reflect the light. "Unlike a number of self portraits of Chase this has not even a suggestion of the theatrical, it is tender and charming in tone."

Signed at lower right.

Illustrated

Canvas 36x29 inches.

NO. 138

No. 139

SAINT MEMIN
(American)

Crayon Portrait of Wm. McHenry, Maryland (Original Drawing)

Head in profile to the left, life size, the long hair gathered in at the back and tied near the shoulder. The short hair in front brushed down over the forehead and curled at the ear. The eye is keen, the nose straight, the cheeks and chin round. He wears a black coat with high turned collar, and on his neck a kerchief and jabot. A typical portrait of St. Memin's done upon the occasion of his visit to America in Colonial times. This picture was shown in the Pan-American Exposition in San Francisco in 1914.

Illustrated

Size 24x18 inches.

No. 139

No. 140

CHAS. EMILE JACQUE
(French, 1813-1894)

Shepherdess Guarding Sheep

A shepherdess has brought her flock to a watering-place where a shallow stream winds beneath stately old trees, their boughs extending up and out of the picture as they catch the light filtered through, their barks and leaves glistening with the rays of the sun. On the left the landscape dips along the narrow stream where thatched roof barns and an old orchard flank the picture, and where the open fields and meadows lie under the sunlight in the distance along the horizon. White clouds passing over the blue sky shimmer in the sunlight.

Signed at lower left.

Illustrated

Canvas 30x40 inches.

No. 12 in the Catalogue of the sale of the Estate of Charles E. Jacque, sold at the Georges Petit Galleries, Paris, Nov. 15, 1894.

NO. 140

No. 141

JEAN LEON GEROME
(French, 1824-1904)

Turkish Penitence

Within the sacred recesses of a mosque, men are praying before a draped altar, behind which a white bearded priest stands, wearing a white turban. On the floor in front of the confessional box a dark-skinned man in red hood and black cloak sits in solemn contemplation. Behind him a man in blue is making a low salaam, his head resting on the floor. Beside him on his left a man in white robes stands in the attitude of prayer, the strong light from the window behind shining on him and on the floor, adding a bright touch of light to the already colorful composition accentuated by the background of grey walls.

Signed on the left.

Canvas 26x36 inches.

From the Collection of the late Peter Schemm.

Purchased at the American Art Association.

No. 142

SIMON PINCKNEY MARCIUS
(American, 1867-1909)

Kreutzer Sonata

Representing an angelic host gathered across the heavens, and reaching to the earth, blending in cloud-like masses. In the foreground a rocky landscape, the blue of the heavens reflected in its tones, gradually rises to summits unknown. Above, the crescent moon diffuses her silvery light through the composition. One of Marcius-Simon's spiritual subjects, so well known and much admired for their depth of poetic thought.

Signed at lower left.

Canvas 32x44 inches.

Purchased direct from the artist.

No. 143

JOHN CROME
(Called Old Crome. British, 1769-1821)

Landscape

The view extends from a high hill, dipping into and across a valley miles in length to the blue hills of a mountain range in the distance. In the foreground a woodman stands talking to another man who is sitting on a huge log. Towering on the hillside is a forest of old trees clothed in their summer plumage, and diffusing their colors brilliantly in the sunlight. The blue sky is overcast with clouds tinged with pale sunrays.

Illustrated

Canvas

NO. 143

No. 144

JEAN BAPTISTE CAMILLE COROT
(French, 1796-1875)

Landscape and Village

Rising on the left crowning the brink of a hill a row of grey buildings with red tops follows the contour of the rolling ground. On the left a narrow stream flows in the hollow shaded by old trees which reach across it, and into the sunlight. In the foreground is the figure of a man, and in the distance, houses and low hills on the horizon. No. 1939 Robaut's Book on Corot.

Signed at lower left.

Canvas 8½x12¾ inches.

No. 145

JULES DUPRE
(French, 1812-1889)

Landscape

The storm clouds of a showery day linger in the heavens and along the horizon. In the foreground cattle drink and bathe in the cooling water, where a clump of old tall trees shade them. On the left the farmhouses with thatched roofs nestle beneath the trees.

Signed at lower right.

Canvas 16x26 inches.

No. 146

SIR JOSHUA REYNOLDS
(British, 1723-1792)

Dr. John Hunter

President of London Medical Society in 1781. Half length portrait sitting, with left elbow resting on a table, and the hand against the chin. The head turned toward the observer shows keen dark eyes, a round and ruddy face, with strong features. The soft grey hair is brushed back from a high forehead and falls in large puffs at the sides. Against a dark background of brown tones.

Cradled panel 30x24 inches.

No. 147

SIR JOSHUA REYNOLDS (Attributed to)
(British, 1723-1792)

The Dawn

The full length figure of a young woman, with head turned in profile to the right in admiration of the rising sun, whose rays are darting out from behind a distant hill. Her figure is Grecian, with light brown hair, blue eyes, round crimson cheek and chin. She is clad in a low cut white robe revealing the breast and arms. A stretch of the dark waters of the sea is on the right.

Canvas 50x41 inches.

No. 148

CHAS. EMILE JACQUE
(French, 1813-1894)

Landscape and Sheep

Sheep grazing in a meadow attended by a shepherdess and her dog. They are seeking the lush herbage away from a grove of pollard willows. A roadway runs across the middle distance on the farther side bordering a dense forest. The blue sky is overcast by scurrying white and grey clouds.

Signed at lower right.

Panel 19x26 inches.

From the Collection of Senator Charles H. Winfield, Jersey City, N. J.

No. 149

PAULUS POTTER
(Dutch, 1625-1654)

Driving in the Cattle.

Storm clouds appearing over the landscape have caused the farmer to corral his herd . In the foreground the farmer is attempting to force a cow across a small foot bridge by a rope tied around her horns, and his little girl is urging her. On the knoll near them are other cattle.

Panel 11x14 inches.

No. 150

RALPH ALBERT BLAKELOCK
(American, 1847-1919)

Moonlight

The moon rises above a dark brown landscape casting its silvery reflections along the waters of a stream. Tall trees silhouetted against a moonlit sky, active with cloud forms.

Size 9x11½ inches.

No. 151

JEAN JACQUES HENNER
(French, 1829-1905)

Nymph

Against a wooded landscape of deep toned green, with a slight touch of blue sky above, the nude figure of a nymph stands at full length in a streak of light, leaning on a stone balustrade in a garden. At her feet reflections appear in a small stream of water. The flesh tints are heightened by the sombre background.

Signed at lower right.

Canvas 16x9½ inches.

No. 152

THOMAS GAINSBOROUGH (Attributed to)
(British, 1727-1788)

Portrait

An elderly lady of full round figure, sitting half length slightly to the right, with head turned and looking slightly toward the left, and leaning with her arm poised on a mossy rock at the left. Her face is plump and rosy, eyes blue and piercing, her wealth of grey hair is brushed up in a pompadour, with long tresses falling on her shoulders. She wears a dark mantle cut low, with a filmy white bodice and collar, revealing the body outline and flesh tints. She sits against the dark background of massive tree trunks, while a green and blue landscape is seen on the right.

Canvas 19x17 inches.

No. 153

JEAN BAPTISTE COROT

Landscape

A low-lying summer landscape, with hills rising along the horizon. In the foreground a woman in white cap and blue cloak is seen near two pollard willows on a knoll.

Signed at lower left.

Panel 5x9½ inches.

No. 154

GEORGE FULLER
(American, 1822-1884.)

Nude

Surrounded by a sylvan landscape in the shade of the woods a nymph is seen at full length treading the cool waters of a shallow stream.

Panel 10x7 inches.

No. 155

ADOLPHE MONTICELLI
(French, 1824-1886)

A Venetian Fete

One of the artist's chromatic fantasies dealing with the time of the Valois. This scene in the garden of a great palace behind a huge stone wall with baluster railings along a Venetian canal. Gondolas filled with gaily-dressed people are arriving at the broad steps at the entrance, throngs in the gardens and under the foliage of immense trees.

Signed at lower right.

Canvas 14x17 inches.

No. 156

JEAN BAPTISTE GREUZE
(French, 1725-1805)

Portrait

Bust portrait of a man with round ruddy face, the grey hair brushed back and falling in ringlets upon his shoulders. He wears a blue military coat and vest with metal buttons and trimmed with a red collar, edging and a white kerchief.

Canvas oval, 21x17 inches.

No. 157

R. L. NEWMAN
(American)

Madonna and Child

The figure of the Madonna standing at full length, holding in her arms the infant Jesus. She is clad in a red dress with green cloak, against a sombre green and brown landscape background.

Signed at lower right.

Canvas 16x12 inches.

From the A. E. Rueff Collection, formerly Curator of the Brooklyn Museum.

No. 158

WM. TROST RICHARDS
(American, 1833-1905)

Fast Castle, Berwickshire, Scotland
(Wolf's Crag of the "Bride of Lammermoor")

The winds and storms have gradually crumbled the ancient castle on the cliffs, till only the skeleton remains, the walls which once supported it still strong and defiant. The tops of the distant mountains appear grey and barren, rising to heights enveloped by the rolling misty clouds, while in the middle distance the abutments of lower cliffs and crevices may be traced lying in shadow and tinted with sunlight. A romantic and diversified composition of rare technique and quality.

Signed at lower left.

Canvas 47x36 inches.

From the Estate of the late George Stevenson, Philada., Pa.

No. 159

J. J. HENNER

Bust

Head and bust of a young woman with dark brown hair. Wearing a red cloak. Head to left.

Panel 8½x10½ inches.

From the Collection of Senator Charles H. Winfield, Jersey City, N. J.

No. 160

ALEXANDER H. WYANT
(American)

Water Color—Rocky Coast, Ireland

Overlooking the sea which comes in from the left, below a range of mountainous hills, a thatched roof cottage nestles low, the solitary habitation of the neighborhood. Walking towards the house a woman in green skirt and red waist is carrying on her head a pail. Above is a blue sky covered with broken grey clouds.

Signed near lower right.

Water color 18x33 inches.

No. 161

F. BOUCHER (Attributed to)

Classical Group

Bacchanalian muse and cupid flying in the clouds. Brilliant coloring.

Oval panel 11x17 inches.

No. 162

GLADYS THAYER
(American)

Pastel—Sea Coast

A deep blue horizon against a pale blue misty sky, the beach in the foreground is covered with sand dunes and grasses.

Signed at lower right.

Colored pastel 16x26 inches.

No. 163

PIERRE MIGNARD

Pastel—Equestrian Portrait

Landscape surroundings. A scene outside of a tent. Under a soft blue sky with filmy dark clouds.

Colored pastel drawing 28x20 inches.

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